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ABSTRACT

Information is presented from a study of achievement and interest among students in age groups nine, 13, and 17 in the area of art education. Major objectives of the study were to generate information on how much time students spend enjoying works of art, how important they perceive art to be, how they evaluate works of art, what types of art they prefer, and differences among art activities and attitudes of students in different socioeconomic groups. The document is presented in five chapters. Chapter I concentrates on students' appreciation of art. Findings indicated that substantial numbers of students value art and pursue it in some form. Chapter II presents detailed information about student perceptions of art. Findings indicated that a majority of young people appreciate art but do not indicate a broad or sophisticated understanding of the nature or function of art in American culture. Chapters III and IV examine young people's general criteria for evaluating works of art. The final chapter offers conclusions, including that students have little experience with art museums and galleries, display varying attitudes toward art depending upon their socioeconomic background, and that schools should place more emphasis on aesthetic education programs. (DB)

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Attitudes Toward Art

SELECTED RESULTS FROM THE FIRST NATIONAL ASSESSMENT OF ART

Art Report No. 06-A-03

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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by the
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U.S. Department of Health, Education, and Welfare
Joseph A. Califano Jr., *Secretary*

Education Division
Mary F. Berry, *Assistant Secretary for Education*

National Center for Education Statistics
Marie D. Eldridge, *Administrator*

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The cost figure cited above represents the total amount of money expended since late 1973 on assessments in art, career and occupational development, reading, writing, social studies/citizenship, science, basic life skills, mathematics and consumerism, resulting, to date, in numerous reports, papers, articles, presentations and assessment materials, many of which are used in state and local assessment programs. A complete list of all such materials is available upon request.

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FOREWORD

When the U.S. Office of Education was chartered in 1867, one charge to its commissioners was to determine the nation's progress in education. The National Assessment of Educational Progress (NAEP) was initiated a century later to address, in a systematic way, that charge.

Each year since 1969, National Assessment has gathered information about levels of educational achievement across the country and reported its findings to the nation. NAEP surveys the educational attainments of 9-year-olds, 13-year-olds, 17-year-olds and adults (ages 26—35) in 10 learning areas: art, career and occupational development, citizenship, literature, mathematics, music, reading, science, social studies and writing. Different learning areas are assessed every year, and all areas are periodically reassessed in order to measure change in educational achievement. National Assessment has interviewed and tested more than 550,000 young Americans since 1969.

Learning area assessments evolve from a consensus process. Each assessment is the product of several years of work by a great many educators, scholars and lay persons from all over the nation. Initially, these people design objectives for each subject area, proposing general goals they feel Americans should be achieving in the course of their education. After careful reviews, these objectives are given to exercise (item) writers, whose task it is to create measurement tools appropriate to the objectives.

When the exercises have passed extensive reviews by subject-matter specialists, measurement experts and lay persons, they are administered to probability samples. The people who comprise those samples are chosen in such a way that the results of their assessment can be generalized to an entire national population. That is, on the basis of the performance of about 2,500 9-year-olds on a given exercise, we can generalize about the probable performance of all 9-year-olds in the nation.

After assessment data have been collected, scored and analyzed, National Assessment publishes reports to disseminate the results as widely as possible. Not all exercises are released for publication. Because NAEP will administer some of the same exercises again in the future to determine whether the performance level of Americans has increased or decreased, it is essential that they not be released in order to preserve the integrity of the study.

Other reports available in the area of art are: *Design and Drawing Skills*, Report No. 06-A-01; *Knowledge About Art*, Report No. 06-A-02; *Art Technical Report: Exercise Volume*, Report No. 06-A-20; and *Art Technical Report: Summary Volume*, Report No. 06-A-21 (forthcoming).

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Many people have made substantial contributions to this report. Not the least of those to be gratefully acknowledged are the administrators, teachers and students who cooperated so generously in making the assessment possible.

The actual preparation of the report was a collaborative effort. Special thanks must be given to Professor Theodore Zernich of the University of Illinois, Department of Art and Design for his most helpful review of the manuscript; and to the following members of the National Assessment staff: William Ankeny and Susan Sullivan for data processing support, Valerie Daniels and Ava Powell for technical proofreading, Marci Reser and Jessica Grant for production. Technical analysis for this report was planned and supervised by Sarah Knight; the report was written by Rexford Brown.

Roy H. Forbes
Director

INTRODUCTION

Why Assess Art?

Art is among the most complex, diverse and important areas of human endeavor. Central to every culture, it provides the expressive outlets and aesthetic experiences without which life becomes anesthetic. It communicates both the private, inner worlds of individuals' emotions, experiences and thoughts and the culture's basic values as well. No appraisal of American education that ignores this dimension of human experience would be complete.

This national assessment of art is concerned with student achievement in those elements of art education that have been established by time and trial as the foundation for participation in the experience of art. It was the first comprehensive attempt to measure student achievement in art on a national scale at the elementary, junior high and high school levels. Since very few art tests even exist, National Assessment had to break new ground; if for no other reason, the NAEP effort would be important simply as a significant precedent.[1] But it is more than precedent. It is a statement about the importance of art and the value of information about young people's attitudes, knowledge and skills in this vital area. It makes us all aware of the broad parameters and complexity of art education and shows, at the same time, that much more can be assessed than most of us imagined.

[1] According to Oscar Krisen Burros, ed., *7th Mental Measurement Yearbook* (Highland Park, N.J.: The Gryphon Press, 1972), Vol. 1, 521—22, only four tests to assess art have been developed. None of these are as comprehensive as the NAEP assessment.

Historical Overview

Development of the art assessment began in 1965 with the development of a general set of art-education objectives. These objectives placed a rather heavy emphasis on the purely cognitive aspects of art education. From 1965—69, art exercises were written and reviewed using this set of objectives as the guideline. Reviews of these exercises by art educators suggested that the objectives were somewhat too narrow in scope. Therefore, in 1969 the art objectives used by National Assessment were revised. The expanded objectives included the affective and production facets of art education and also enlarged upon each subobjective so that it included illustrations of the objective's application for each age (see Appendix A for the complete set of art objectives).

From 1969—73, more art exercises were developed to reflect the goals specified in the revised objectives. The projected art assessment was to use about 210 minutes of assessment time for each age, with the exercises distributed across four and one-half booklets of group-administered materials and one and one-half or two booklets of individually administered materials. There were to be multimedia art-production exercises as well as many exercises involving color-picture stimuli; large, color reproductions; and written responses.

Unfortunately, due to budgetary changes during 1973, the art assessment plans had to be curtailed. Since it was important to gather data on art achievement, even if on a limited scale, art exercises that could not be administered in a group format or that required extensive materials such as paints, papers, scissors and models were withdrawn from the

assessment. Further, the number of exercises calling for written responses was reduced, and all picture stimuli were printed in black and white.

Given these restrictions, exercises were identified for use in the assessment. The number of exercises representing an objective for a given age was determined by the relative importance of that objective for that age. In the opinion of art-education consultants, the percent of the total assessment time that should be devoted to each art objective at each age was as follows:

Assessment Age	Art Objectives I & II	III	IV & V
9	40%	30%	30%
13	40	25	35
17	40	20	40

The first assessment of art was conducted during 1974—75. Responses were collected from 9- and 13-year-olds as well as 17-year-olds in and out of school. National Assessment did not solicit responses from an adult-respondent sample for this assessment.

On the average, 130 minutes of assessment time were devoted to art at each assessment age. This was roughly equivalent to 110 exercises administered at each age. Most (about 95%) of the exercises were given to both 13- and 17-year-olds; about 80% of all art exercises were given to all three age levels. There were very few exercises given at one age only.

After all the data were collected, one-half of the exercises requiring individualized scoring were scored for all ages. A group of scorers, who were experienced in codifying written responses to exercises but who were not art specialists, were given intensive training in the procedures for scoring art responses. They were trained to score written responses as well as drawings. Two art-education doctoral students acted as scoring trainers and monitors during the scoring process.

Following the assessment and scoring, approximately one-half of the total number of exercises used in the assessment were designated for release. They represent about one-half of the exercises devoted to each art objective at each age.

Attitudes Toward Art

This report addresses the second art objective, "Value art as an important realm of human experience" (Appendix A). The information reported here contributes to our knowledge of 9-, 13- and 17-year-olds' attitudes toward art in general and certain kinds of art in particular. Participants in the assessment registered their attitudes in several ways: by indicating how much of their time is spent enjoying works of art; by answering direct questions about the importance of art to the schools, the culture and to themselves; and by judging the "acceptability," worth or importance of specific works of art. These approaches suggest a number of questions, each of which will be addressed in the following chapters: How involved are our youngsters in art activities? What importance do they attach to art in the schools, in the culture and in their own lives? How do they evaluate works of art? How tolerant are they of different forms and styles of art? What stylistic or formal preference do they register and how do their attitudes and preference change as they grow older? Do some groups of youngsters differ widely from others in their art-related activities and attitudes?

The answers to these questions will be suggestive, but not definitive. The attitude measures comprised about 20% of the materials in the total assessment, so their coverage is not broad. Furthermore, these measures are subject to the same qualifications one must keep in mind when evaluating most attitude measures in any area: namely, that such measures rely upon the reports of the individuals whose attitudes we want to assess; that they are *indirect* measures from which we *infer* attitude; that behavior does not necessarily imply a particular attitude; and that tolerance of particular things or situations does not necessarily imply positive attitudes toward them. Nevertheless, attitude

measures in all areas are essential to adequate policy and curriculum planning; and in an area so much in need of national data, this information can be most helpful.

Definitions of Reporting Groups

Sex

Results are reported separately for males and females.

Race

Results are reported for blacks and whites.

Size and Type of Community

The groups within this variable are defined by the size of the community in which a respondent lives and an occupational profile of the area. All population sizes are based on data from the U.S. Bureau of the Census (1970). The following groups are reported:

Extreme rural. Areas with a population under 10,000 where most of the residents are farmers or farm workers.

Low metro (low-socioeconomic or impoverished urban communities). Areas in or around cities with a population greater than 200,000 where a high proportion of the residents are on welfare or are not regularly employed.

High metro (high-socioeconomic or affluent urban and suburban communities). Areas in or around cities with a population greater than 200,000 where a high proportion of the residents are in professional or managerial positions.

Main big city. Communities within the city limits of a city with a population over 200,000 and not included in either the low-metro or high-metro group.

Urban fringe. Communities within the metropolitan area of a city with a population greater than 200,000, outside city limits and not included in either the low-metro or high-metro groups.

Medium city. Cities with populations between 25,000 and 200,000.

Small places. Communities with a population of less than 25,000 and not in the rural group.

Region

The nation has been divided into four regions — Southeast, Northeast, Central and West — as shown in Exhibit 1.

EXHIBIT 1. National Assessment Geographic Regions

Parental Education

These groups are classified by the highest level of education attained by either parent, from no high school through post high school. The respondents stated how much school both their parents completed; the highest level attained by either parent is reported, and students are placed within one of the following groups:

No high school. Neither parent completed schooling beyond the eighth grade.

Some high school. At least one parent completed some schooling in grades 9 through 12; neither completed high school.

Graduated high school. At least one parent graduated from high school; neither participated in post high school education.

Post high school. At least one parent had some education beyond high school.

Reporting Conventions

The percentages used in this report have been rounded to the nearest whole percents. The precise percentages and their standard errors appear in the technical report noted in the Foreword. All reported group differences from national percents are statistically significant at the .05 level. In other words, we are confident that the differences would not arise by chance alone in at least 95% of all the possible samples one could draw to test these populations.

CHAPTER 1

INVOLVEMENT WITH ART ACTIVITIES

If people value art, they are likely to be involved in art-related activities either directly or indirectly. Several of the assessment questions sought information about such involvement.

Apparently, a majority of our youngsters at all three ages have visited a museum or art gallery at least once, and the proportion grows from 61% at age 9 to 73% at age 13 to 80% at age 17. However, frequent museum visitation may be a more meaningful index of valuing, and the proportion at all three age levels who have visited a museum or gallery at least 10 times is only one in eight. Nor were the percentages who reported they had *never* visited a museum unsubstantial: 38% at age 9, 26% at age 13 and 19% at age 17. The proportions are greater still for certain groups of young people: almost a third of the 17-year-olds from families in which neither parent went to high school and a fourth of these from rural areas reported never having been to a museum. Access and educational climate of the home seem to have some bearing on museum or art gallery attendance.

A minority of young people collects original artworks (24% at age 13, 30% at 17), reproductions (33% and 38%) or antiques (49% at age 17). But many of them claim to engage in art activities outside of school, as Table 1 illustrates.

TABLE 1. Percentages of 9-, 13- and 17-Year-Olds Engaging in Various Art Activities Outside of School

		Age 9	13	All 17
A.	Drawing	50%	78%	61%
B.	Painting	36	44	32
C.	Making pictures by cutting and pasting paper, cloth and scrap materials	25	31	21
D.	Carving or modeling in wood, stone, clay metal or plastic	40	46	31
E.	Print making, such as block printing, silk screening, etching	*	17	13
F.	Making pottery, ceramics or mosaics	*	24	16
G.	Weaving, macrame or knotting, or needlework, such as embroidery, needlepoint, knitting, crocheting	*	52	46
H.	Making photographs or films	*	34	37
I.	Making jewelry	*	23	18
J.	Creating designs or plans for things like clothes, toys, cars, houses, furniture	*	51	42

**Not asked at age 9.*

Several observations emerge from these figures. First, interest in art activities rises between the ages of 9 and 13. Second, this engagement in every activity except photography declines somewhat during high school years; drawing drops off most sharply, then sculpting and painting. Third, the most popular activity for young people of all ages seems to be drawing; teenagers also seem to like the various textile arts (G) and general design (J).

The sexes differ sharply in their inclinations toward these activities. For instance, whereas 11% of the 17-year-old males engage in the textile arts, the percentage of females who do is 78; although in no other area was the male-female disparity as great as this, females also showed greater interest than males in drawing, painting, collage, pottery and jewelry making. Greater proportions of young men indicated interest in sculpting and modeling arts (D) and in photography. Racial differences were not marked, though more whites than blacks indicated interest in painting, sculpting, ceramics and photography; and more blacks than whites preferred collage and designing. As might be expected, young people attending schools in relatively affluent areas expressed more interest in the more costly activities like photography.

All in all, 95% of the 13-year-olds and 88% of the older teens indicated that they pursue at least one of these art activities outside of school. Three-quarters of the 13-year-olds and a bit more than half of the 17-year-olds indicated they engaged in at least three of the activities.

About one 13-year-old in 25 and one 17-year-old in 10 indicated no interest in any of the art activities listed. These proportions are the same regardless of race, parental education or socioeconomic factors, but they differ for the sexes: more males than females say they do not engage in extracurricular art activities (at age 13, 7% of the males to 2% of the females; at 17, 16% of the males to 6% of the females).

The age 9 data, drawn from a somewhat different, shorter question, indicate patterns similar to those discussed above. Two-thirds of the 9-year-olds indicated they pursued at least one of the four activities they were asked about; 34% did not indicate an outside interest in these activities.

At the two older ages, the amount of instruction students had in art appeared to be related to their interest in art outside of school. Somewhat higher (3—4 points) percentages of 13-year-olds who had taken two art classes displayed extracurricular interest in all the activities except the textile arts and photography.

Many more 17-year-olds who had taken four to six art courses showed extracurricular art interest than those who had taken few or no such courses. For instance, although the percentage of the latter group indicating that they draw outside of school was 61, the percentage for the former group was 85; for painting, the respective percentages were 32 (all 17-year-olds) and 56 (four to six art classes); and for the remaining ones, except for photography and collage, 12—17 percentage points separate these groups. Interest in photography is apparently as strong among all 17-year-olds as it is among those who have taken many art courses.

How involved, then, are American youngsters in art-related experiences? These results suggest that substantial numbers of 9-, 13- and 17-year-olds value art enough to seek it out and to pursue it in some form or other. They suggest some other things, too:

1. Access to museums and galleries and education of parents have some bearing upon youngsters' art experiences.

2. Females are more involved in art endeavors than are males, and the sexes show somewhat different art interests.

3. Heavy involvement in art classes goes hand-in-hand with active extracurricular art interest.

CHAPTER 2

IMPORTANCE OF ART

We can assume that if people engage in art activities, art is probably important to them. But what is their perception of the importance of art when they are asked about it more directly, and what is that perception based upon? The few questions in the assessment that addressed this issue indicated that substantial proportions of youngsters feel art is important to them personally, important to the curriculum and important to the country; however, these proportions change with age and seldom go beyond three-fourths of the young people involved. Some pertinent results follow:

IT'S IMPORTANT FOR ME TO EXPRESS MY IDEAS AND FEELINGS THROUGH ART.

	Age		
	9	13	17
Agree	72%	57%	43%
Disagree	10	24	38

Nine-year-olds could agree with this statement, disagree or remain undecided; 13- and 17-year-olds had the additional options of "strongly agree" and "strongly disagree." For purposes of simplification and easy comparison we have collapsed the five-point scale to a two-point agree-disagree scale for this and the following similar questions.[1] The differences between these totals and 100% is almost entirely represented by the "undecideds."

[1] Complete data with standard errors can be found in *Art Technical Report: Exercise Volume*, Report 06-A-20, 1974—75 Assessment (Denver, Colo.: National Assessment of Educational Progress, 1978).

The results reveal that the proportion of youngsters who value the personal, expressive benefits of art decreases with age, while the proportion rises for those claiming these are not important in their lives. At all ages, slightly more females than males agree with the statement (at age 9, the difference between the sexes is 7 percentage points; at 13, it is 11 points; and at 17, it is 12 points). Age and sex seem to be predictors of the extent to which youngsters value the expressive dimension of the arts.

IT IS VERY IMPORTANT TO HAVE ART TAUGHT IN SCHOOLS.

	Age		
	9	13	17
Agree	80%	72%	76%
Disagree	7	14	10

OUR SCHOOLS DO NOT PLACE ENOUGH EMPHASIS ON ART.

	Age	
	13	17
Agree	43%	39%
Disagree	28	31

The responses to these questions seem to indicate that support for art in the schools is solid at all three ages; however, feelings are mixed on the question of whether there is enough emphasis upon it. It is interesting to contrast this latter response to the response received by a similar, unreleased statement, which asserted that there is too much emphasis on art in the schools. The majority at both

ages — about three-fifths of the 13-year-olds and three-fourths of the 17-year-olds disagreed with that proposition. Perhaps this means the youngsters feel art occupies an important position in the curriculum, and it is getting about as much emphasis as they think it should get.

One other unreleased question asked the youngsters to indicate agreement or disagreement with the proposition that there was no point in studying art unless one were going to become a professional artist of some kind. About half (53%) the 13-year-olds and two-thirds of the 17-year-olds disagreed with that notion; however, young people from homes with low education levels were much more inclined to agree than were others.

ARTISTS ARE VERY IMPORTANT TO OUR COUNTRY.

	Age 9	13	17
Agree	76%	76%	83%
Disagree	8	10	6

Obviously, a sizable majority of our young people feel artists are important, in some way, to our culture. In order to explore more deeply the basis for this belief, we asked them, in another question, to "give two reasons why art is important to the United States and its people." Table 2 presents the results of this question.

TABLE 2. Percentages of 9-Year-Olds, 13-Year-Olds and 17-Year-Olds Giving 1, 2 and at Least 1 Acceptable Reason(s) Why Art Is Important to Our Society

Number Acceptable Reasons	Age 9	13	17
Only 1	35%	33%	34%
Only 2	14	50	57
At Least 1	49	83	91

About half the teenagers gave two reasons as requested; however, the proportion of young people who gave at least one reason grew steadily from half at age 9 to nine-tenths at age 17, and the corresponding proportion who gave no acceptable reasons dropped from half to 1 in 12.

What were their reasons? Following are categories of reasons with sample responses and percentages of young people who offered at least one such reason.

1. BECAUSE IT AFFORDS PLEASURE, ENJOYMENT, ENTERTAINMENT, ENRICHMENT, BEAUTY OR FUN.

	Age 9	13	17
Percent giving reason	18%	24%	28%

Sample responses:

For fun things to do
Art is important as a means of entertainment for the mind
Art is nice to look at
It helps people realize how beautiful things can be through the eyes of an artist
If you didn't have art life would be boring
Because it is fun to draw

2. BECAUSE IT IS USEFUL FOR SENDING AND RECEIVING INFORMATION, FEELINGS AND EMOTIONS.

	Age 9	13	17
Percent giving reason	9%	32%	41%

Sample responses:

It tells how people feel
So people can express their feelings and thoughts in other ways than words
Because it helps people to understand things better
Because it shows how people act in different places

Becaes with out art some things would not beabel to be expland
It gives us important messages sometimes

3. BECAUSE ART IS USEFUL AS DECORATION, ENHANCEMENT OR ENTICEMENT.

	Age 9	13	17
Percent giving reason	4%	8%	7%

Sample responses:

It can make your house bright
Art is used in advertising so that people will know something is available to them, such as on billboards along the road
Because if we didn't have art and pictures nothing would be dicrative
Because if we did't we could not dezine buildings
Because art is not just paintings, it is a brautifully built church or building and people don't want to see cracker box houses
Because you need good signs to encourage buyers

4. BECAUSE ART OFFERS A MEANS OF ESCAPE, REDUCES TENSION, AFFORDS AN EMOTIONAL OUTLET, CAN BE A HOBBY OR A LEISURE ACTIVITY.

	Age 9	13	17
Percent giving reason	1%	7%	10%

Sample responses:

You can do it to keep busy
Because people like to work with their hands and in art you can work with your hands
Some people can use art as an escape
It is a way of releasing our energy productively
Art makes people let go and feel at ease, make you forget your problems
Looking at it can sometimes calm us down or soothe us

5. BECAUSE ART IS A VEHICLE FOR CREATION, AFFORDS AN OUTLET FOR CREATIVE ENERGIES AND IS A SOURCE OF PERSONAL OR ARTISTIC PRIDE.

	Age 9	13	17
Percent giving reason	1%	5%	8%

Sample responses:

So people who have talent can show it to other people
It gives us art shows
Because it shows the talent of artists
To explore into directions, and bring out your talent if you like what you're drawing

6. BECAUSE ART CAN BE A SOURCE OF INCOME.

	Age 9	13	17
Percent giving reason	9%	13%	7%

Sample responses:

Art is a way of making money for the artist and the art supply store
For the people it gives jobs
If we did not have art people would lose their jobs
Because people draw famous paintings and sell them to other people for money
It gives jobs to many people so that they can live
It is important because it is a kind of work for people that don't know how to do anything else

7. BECAUSE ART IS A HISTORICAL AND CULTURAL RECORD.

	Age 9	13	17
Percent giving reason	6%	19%	24%

Sample responses:

You can learn about all the old things from drawings and cavemen
Because there are pictures about famous and important people
It may explain actual events that have happened many years ago
It shows its past history and its founding
Without art, you would not know what happened long ago
If we didn't have art, we would not know what people look like in pretty old times

8. BECAUSE ART STIMULATES PEOPLE TO THINK AND TEACHES PEOPLE THINGS.

	Age 9	13	17
Percent giving reason	8%	13%	11%

Sample responses:

People can learn the beauty and ideas put into it
It makes people think and analyse what they see
Art is a stimulent for intellectual and revolutionary thought and philosiphys
To broaden the minds of the people; art should be important to teach all people different things
It teaches you how other peopl feel or what they like
Trains peoples eyes to look for the unknown

9. BECAUSE ART CAN BE A KIND OF SOCIAL OR POLITICAL CRITICISM.

	Age 9	13	17
Percent giving reason	+*	+*	+*

Sample responses:

Because we can see how other people feel towards things like politics
If it is about government, the government might do a better job

**Rounded percent less than one.*

The reason cited most often by 9-year-olds was #1 — pleasure, fun, entertainment. The most popular reason for teenagers was #2 — art's communicative power; however, like their younger contemporaries, many of them, too, feel art is important to the culture because of the pleasure it gives people. Another reason mentioned frequently by the teenagers is #3, that art provides a historical record. Few mentioned art's commercial use or contribution to quality of life; few mentioned its importance as an outlet for creative energies; and almost no one mentioned art's importance as a potent vehicle for social and political criticism. These results may suggest that even at age 17, Americans possess limited understanding of the role, nature and full implications of an aesthetic perspective on the world.

A final question in this area asked teenagers to "give two ways that architects (people who design buildings) can help us to have a higher quality and more enjoyable life." Overall results appear in Table 3.

TABLE 3. Percentages of 13-Year-Olds and 17-Year-Olds Giving at Least One and Exactly Two Acceptable Contributions of Architects to Quality of Life

Number of Ways	Age 13	Age 17
At least 1	66%	81%
Only 2	30	50

Nearly a third of the younger group and half the older group provided two ways; about two-thirds of the younger and four-fifths of the older group provided at least one way. In general, females were more successful than males at mentioning at least one way (about 5 percentage points separated the sexes), and whites more so than blacks (the black percentage was 22 points below the nation at age 13, 15 points below at age 17). For 17-year-olds, the Central region (6 points above the nation), the post-high-school group (+10) and the high-metro group (+10) led the nation in mentioning two ways, while the Southeast (-9), blacks (-23), the no-high-school group (-15) and the low-metro group (-13) were less successful in that enterprise.

What contributions for architects did young people mention? Categories of contributions follow, with sample responses and percentages of young people who offered at least one such contribution.

1. AESTHETIC CONTRIBUTIONS: COMMENTS ABOUT VISUAL OR SPATIAL QUALITIES AND DESIGN FEATURES THAT ARE PLEASING VISUALLY.

	Age 13	Age 17
Percentages giving contribution	38%	47%

Sample responses:

By making lively designs in rooms and on buildings
By designing buildings that beat the usual monotony
Have houses designed that aren't box-shaped
By building structures of light and refreshing design
Architects can help us boost our morale by exposing us to new and soothing design
They can make smooth lines to make us feel peaceful, calm, undisturbed

2. UTILITARIAN/PRAGMATIC CONTRIBUTIONS: COMMENTS RELATING TO THE FUNCTION, COMFORT, CONVENIENCE, SAFETY, DEPENDABILITY AND DURABILITY OF A SINGLE BUILDING, OR ANY OTHER CONCERN FOR THE PSYCHOLOGICAL AND PHYSICAL WELL-BEING OF INDIVIDUALS IN THE DESIGN OF A SINGLE BUILDING.

	Age 13	Age 17
Percentages giving contribution	33%	49%

Sample responses:

Making houses safe and dependable
Build stronger buildings
Build them with more insulation
By putting more stairways in buildings, in case of fire
They can design better, more advanced buildings which are safer, more durable and more comfortable
Through making objects and parts of houses more accessible and easier for people to live in

3. CONTEXTUAL CONTRIBUTIONS: COMMENTS ABOUT THE VISUAL CONTEXT OF BUILDINGS — EITHER ABOUT HOW THE BUILDING FITS WITH SURROUNDING NATURE, OR HOW IT FITS WITH SURROUNDING BUILDINGS (THE LATTER INCLUDES COMMENTS ABOUT THE VISUAL ASPECTS OF COMMUNITY PLANNING).

	Age 13	Age 17
Percentages giving contribution	4%	6%

Sample responses:

By making buildings more well adjusted to the surroundings
Make buildings that blend with the landscape
Put buildings where they can be best used
They can design something that will help beautify our environment
It can change the apperence of a town or city
Design buildings that will make city more beautiful and comfortable to live in

4. NON-POLLUTING CONCERNS: COMMENTS ABOUT BUILDINGS AND THEIR RELATION TO THE ENVIRONMENT IN THE SENSE OF BEING NON-POLLUTING OR CONTAINING RECYCLABLE MATERIALS.

	Age 13	17
Percentages giving contribution	3%	4%

Sample responses:

Not making so much pollution
By using solar energy to heat and light the building
Architects can design buildings that make use of natural lightening
By designing buildings which minimize heat loose
Blend homes into the land.
Don't destroy the nature around the buildings
Through designing houses that retain heat in the winter and cool in the summer

5. COST/CONSTRUCTION EFFICIENCY CONTRIBUTIONS: COMMENTS ABOUT THE USE OF EFFICIENT, ECONOMICAL TECHNIQUES AND MATERIALS IN THE CONSTRUCTION OF BUILDINGS.

	Age 13	17
Percentages giving contribution	6%	9%

Sample responses:

Build houses everyone could afford
Don't build mansions for small families
Design hotels so that rates are low but accommodations are nice
Don't charge so much for the work
By building houses and buildings with better quality material and going above the standards on wiring of the houses
By using better wood

The most often cited contributions of architects at both ages are very obvious and solid ones; few teenagers mentioned the more subtle ways architects can help us achieve more enjoyable and higher quality lives. This may suggest that teenagers have somewhat limited ideas about the nature of architecture and its potential impact upon a culture.

If there is a statement that comes close to summarizing the information in this chapter, it is this: A majority of our young people generally feel that art and artists are important, but this feeling is not based upon a broad or sophisticated understanding of the nature or function of art in our culture. There appears to be ample room for education in this area.

CHAPTER 3

EVALUATION OF ARTWORKS

What general criteria do young people employ to evaluate works of art? A previous National Assessment report, *Knowledge About Art*, indicated that many young people are not certain how best to make aesthetic judgments.[1] Substantial numbers, it noted, are overly influenced by such things as a work's uniqueness or its content. The results reported here reinforce the conclusions of that report. Participants were asked to agree or disagree with statements asserting that each of the following was a basis for judging the quality of a work of art: one's personal likes or dislikes, the blessings of famous critics, the amount of time it took to create the work, the cost of the work, the subject matter involved or whether or not the work told a story. Some findings appear below:

PERSONAL LIKES AND DISLIKES ARE THE SOUNDEST BASIS FOR JUDGING THE QUALITY OF A WORK OF ART.

	Age 13	17
Agree	58%	52%
Disagree	22	34
Undecided	20	14

IN JUDGING THE QUALITY OF WORKS OF ART IT IS BEST TO ACCEPT THE WORD OF WELL KNOWN ART CRITICS AND AUTHORITIES.

	Age 13	17
Agree	47%	41%
Disagree	26	36
Undecided	27	22

Clearly, both sides of these issues draw many adherents and the percentage of "undecideds" is considerable. The percentage of "disagrees" grows somewhat with age, but in each case does not go much beyond a third of the teenagers. The ambiguity of these questions undoubtedly contributes to the confusion.

About half the students at all three ages agreed that a work completed in a very short time could be a good work of art, but the rest either disagreed or could not decide. Seventeen-year-olds were most split on the question of whether the inclusion of a certain kind of content insured the quality of a work: a bit more than a third believed it did, a third disagreed and the rest were undecided. Opinion was also sharply split on the question of whether or not artworks must tell stories. Although one would expect 9-year-olds to endorse this idea, it may be surprising to find that 17-year-olds do, too, by a slim (44% agree to 38% disagree) margin.

Finally, there was the question of the relation between artistic quality and market value:

[1] *Knowledge About Art*, Report 06-A-02, 1974–75 Assessment (Denver, Colo.: National Assessment of Educational Progress, 1978).

IF A PAINTING COSTS A LOT OF MONEY THEN IT MUST BE GOOD.

	Age		
	9	13	17
Agree	78%	40%	24%
Disagree	12	51	68

There is a considerable change in opinion about this as children grow older. However, the issue also points up major differences between groups of people, for at age 17, the percentage of disagreers from families with low-education levels (no high school) was 38, compared to the national figure of 68 and a 78% figure for people from homes in which a parent had some post high school education. This 40-point gap between groups highlights the fact that on all of these questions the groups that generally perform below national levels (i.e., the Southeast, blacks, members of the no-high-school and low-metro groups) are found supporting the more naive positions in greater proportions than their peers nationally.

It is easy to agree (somewhat less easy to disagree) with statements made by other people. For more concrete information about evaluative and analytical criteria, National Assessment presented the respondents with the following question and characterized their responses in terms of the aesthetic criteria they revealed:

Stummitsch, George Grosz

A. Do you enjoy looking at this drawing?

	Age 9	Age 13	Age 17
⬭ Yes	44%	47%	34%
⬭ No	54	52	66

B. Give a reason for your answer.

_____

_____

_____

_____

Research in response to paintings suggests that the degree of realism and the subject matter strongly influence reaction. This picture contains marked stylistic and subject-matter characteristics that undoubtedly affected the following results.

There is very little difference between 9- and 13-year-olds' immediate responses to the Grosz drawing — a bit less than half said they enjoyed it, a bit more than half said they did not. At age 17, a third said they enjoyed looking at it and two-thirds said they did not. This in itself intimates some kind of shift in response criteria between the ages of 13 and 17.

To look at the factors apparently influencing enjoyment, National Assessment placed the responses to part B of the question in a number of categories, listed below. Because these categories of reasons are not mutually exclusive, any given response might fall into several of them. The remark, "They look mean," for instance, contains elements of both categories 4 (subject matter) and 5 (normative). The percentages that accompany each category, then, are percentages of people who used that particular reason at least once in some part of their response.

1. Synthetic.

   These responses characterize the artwork in its entirety. Usually the treatment is in terms of mood, expressive quality, emotional quality, persuasive feeling,

style, period, type, age or origin. A good indicator (though not absolute) is the use of the words "it is" or "the picture is." The response does not break the picture into its parts or attempt an analysis of the picture. *Forty percent of the 9-year-olds', 50% of the 13-year-olds' and 56% of the 17-year-olds' reasons contained some aspect of a synthetic response to the drawing.*

2. Sensory, formal, technical, relational.

   Responses in this category contain remarks about sensory aspects of the drawing (lines, shapes, textures, etc.), formal characteristics (its composition or structure), technical aspects of it (the way it is drawn) or relational characteristics (the way different parts of the drawing are related). Such responses would be considered relatively sophisticated and appropriate ways of evaluating a work of art. *Five percent of the 9-year-olds, 16% of the 13-year-olds and 27% of the 17-year-olds gave reasons that reflected this orientation.*

3. Aesthetic.

   Responses in this category are superficial judgments about the entire work, usually employing judgmental adjectives and adverbs like "very," "too much," "not enough" and so on. *Forty-one percent of the 9-year-olds, 48% of the 13-year-olds and 45% of the 17-year-olds gave reasons reflecting this orientation.*

4. Subject matter.

   These responses attend to the content of the drawing or focus on a particular object in the drawing. *Thirty-four percent of the 9-year-olds, 43% of the 13-year-olds and 45% of the 17-year-olds gave reasons that concerned the subject matter of the drawing.*

5. Normative evaluation.

   These responses contain evaluative terms describing a particular object or part in the drawing. These are comments dealing with the subject matter's correspondence to or divergence from the respondent's standards of acceptability including such things as: morality of the subject's actions, the expressions and attitudes of the subjects (e.g., they look real), comments that the *meaning* of the work is not understandable, comments that suggest the subjects are not the "way things should (ought to) be." *Twenty-four percent of the 9-year-olds, 35% of the 13-year-olds and 38% of the 17-year-olds gave at least one normative reason for their response to the drawing.*

6. Associational.

   Responses of this kind usually begin with a reference to the work but then go beyond it to some personal memory or association. *Four percent of the 9-year-olds, 5% of the 13-year-olds and 7% of the 17-year-olds gave reasons that reflected associational responses to the drawing.* Results were slightly higher (4 to 5 points) for 17-year-old blacks and Southeasterners.

7. Affective.

   Affective responses generally ignore the drawing per se and concentrate on statements of feeling (e.g., "I like card games," "I don't like it," etc.). *One youngster in five at all three ages gave at least one such response.*

In most categories, there are larger increases in percentage between ages 9 and 13 than there are between 13 and 17. The most frequent kinds of responses at all ages were perfunctory, synthetic remarks or short, aesthetic evaluations and comments about the

subject matter. Following are some sample reasons and the response categories the reasons reflected:

Categories	Responses
1 2 3 4 5 6 7 8	They look like monsters
1 2 3 4 5 6 7 8	It is gruff, ugly and all proportions are out of place for example the tilting tables and oblong heads of the men.
1 2 3 4 5 6 7 8	I like ti look at the bald, big teeth, goof heads
1 2 3 4 5 6 7 8	Because it look a mess, and its all cram together
1 2 3 4 5 6 7 8	the picture is ugly and doesn't mean anything
1 2 3 4 5 6 7 8	It is ammusing and sorta interesting to look at
1 2 3 4 5 6 7 8	This drawing is not detailed enough for me. I like drawings that have meaning
1 2 3 4 5 6 7 8	I don't like looking at the picture it looks bad and it shows a bad person
1 2 3 4 5 6 7 8	The picture goes overboard about thugs
1 2 3 4 5 6 7 8	Because I don't feel that it is any kind of drawing because it is not structured well
1 2 3 4 5 6 7 8	Because it seems to me that they are socializing and I think people should socialize
1 2 3 4 5 6 7 8	Because I think it's really neat the way the people are drawn. Strange and sort of weird
1 2 3 4 5 6 7 8	It is too mutilated and out of proportion and immature
1 2 3 4 5 6 7 8	Because it is not very well done. the men appear angry and ugly. Everything is out of proportion
1 2 3 4 5 6 7 8	The faces of the men and the use of lines is harsh
1 2 3 4 5 6 7 8	I like realistic drawings. The lines are too harsh and scratchy and unpleasant to look at
1 2 3 4 5 6 7 8	The picture is too sketchy, it doesn't show people as they actually look.
1 2 3 4 5 6 7 8	It's a cool looking drawing
1 2 3 4 5 6 7 8	It exemplifies all the things I personally detest, and I feel sorry for people who have chosen this life
1 2 3 4 5 6 7 8	It reminds me of the nights I've played cards
1 2 3 4 5 6 7 8	It's abstract
1 2 3 4 5 6 7 8	Because they are gambbling and that's doing the wrong thing

Some responses are more sophisticated than others. Associational and affective responses, for example, do not address the drawing as a work of art and tend to tell us more about the respondents than about the drawing. People who give normative reasons may be missing the distinction between a good drawing that makes strong social criticism on the one hand, and despicable characters and behaviors on the other. One can enjoy a drawing's qualities and comments while deploring the ideas it depicts. For the purpose of discovering how many youngsters possessed sophisticated evaluative criteria, we disallowed these reasons and awarded points for the others. Synthetic, aesthetic and subject-matter reasons were considered minimally appropriate and worth a score of one point; they speak to the work itself, though in broad, nonanalytic ways. Sensory, formal, technical or relational responses are most sophisticated of all, meeting art on its own terms and demonstrating some understanding of the dynamics of a work. These responses were worth four points. Since the objective of this exercise was to determine whether there was viewing enjoyment, youngsters received three points for answering "Yes" to the question. A desirable summary score was six points. People could garner six points by answering "No" to the question and giving good reasons in several categories; by answering "Yes" and giving a sensory, etc. response; by answering "Yes" and giving three one-

point reasons; or by combinations of these ways.

The percentages of youngsters accumulating at least six points were not very different from the percentages giving reasons in Category 2. They were: 6% for 9-year-olds, 15% for 13-year-olds and 21% for 17-year-olds. At age 9, slightly (2 percentage points) more students from the Northeast had at least six points; at age 13, slightly fewer (3 percentage points) students from the Southeast reached the six points. Seventeen-year-olds who were females (+2) and those who came from homes some post high school education (+6) performed above the national level on this exercise. Their contemporaries in the low-metro, no-high-school and black groups performed about 10 to 12 percentage points below the national level.

In summary, it appears there is confusion about the subject of art evaluation and the nature of insightful grounds for enjoyment of artworks. There is progress from age 9 to 17; but, as youngsters leave high school, a majority of them appear to lack criteria for the development of a coherent taste in the arts.

CHAPTER 4

ART PREFERENCES

A final attitudinal question addressed by the art assessment was, "How tolerant are people of a variety of art forms, styles and techniques?" This is a very complex question; since only a portion of the full assessment's resources could be devoted to it, it received less than its due. In order to answer it fully, one would need to cover the broad field of artistic expression with a more considerable array of materials and a wider variety of different questions than National Assessment was able to include. Nevertheless, the responses of young people to 36 works of art included in the assessment are both interesting and instructive.

The following pages display some of those artworks and responses to questions asked about them. Discussion of overall results and what they tell us about art preference follow the pictures.

Blue Interior With Two Girls, Henri Matisse

Do you enjoy looking at this print?

	Age 9	Age 13	Age 17
◯ Definitely yes	*	5%	5%
◯ Yes	58	38	39
◯ Undecided	17	18	19
◯ No	25	32	33
◯ Definitely no	*	6	4

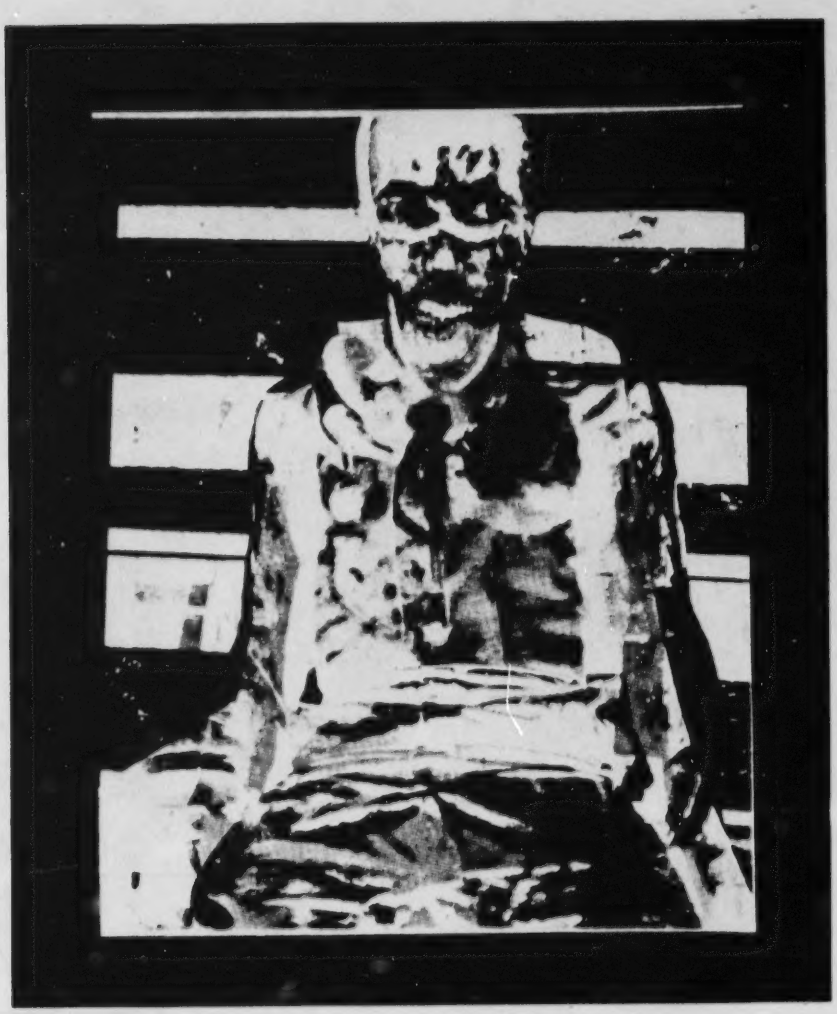
**Not given to 9-year-olds.*

Madonna del Granduca, **Sanzio Raphael**

Do you enjoy looking at this painting?

	Age 9	Age 13	Age 17
◯ Definitely yes	*	20%	27%
◯ Yes	66	46	47
◯ Undecided	17	20	15
◯ No	17	12	9
◯ Definitely no	*	3	2

**Not given to 9-year-olds.*

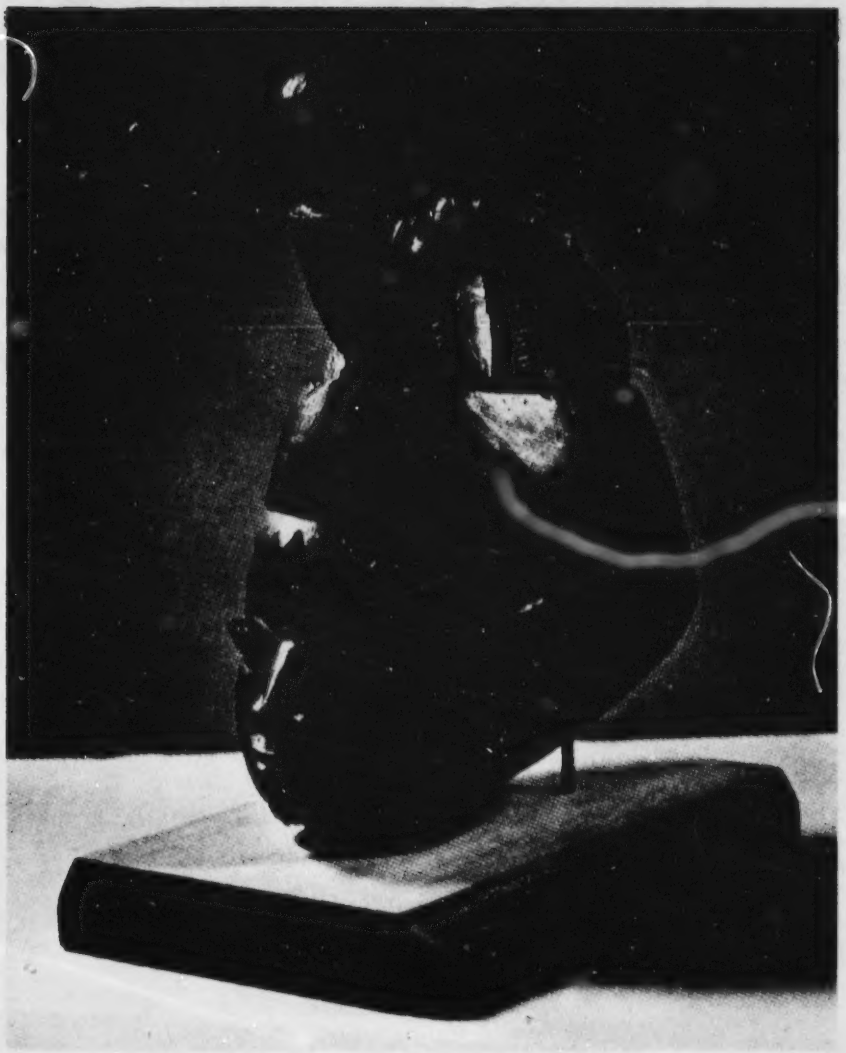


Untitled Photograph, **Peter Feldstein**

It's a waste of time to look at this photograph.

	Age 9	Age 13	Age 17
◯ Strongly agree	*	16%	10%
◯ Agree	54	15	14
◯ Undecided	15	20	20
◯ Disagree	31	31	40
◯ Strongly disagree	*	17	16

**Not given to 9-year-olds.*



Gelde Mask

It's a waste of time to look at this mask.

	Age 9	Age 13	Age 17
⬭ Strongly agree	*	4%	3%
⬭ Agree	22	6	5
⬭ Undecided	19	14	12
⬭ Disagree	59	44	47
⬭ Strongly disagree	*	32	31

**Not given to 9-year-olds.*

Sacrifice, Jacques Lipschitz

Do you enjoy looking at this sculpture?

	Age 9	Age 13	Age 17
⬭ Definitely yes	*	10%	10%
⬭ Yes	30	29	32
⬭ Undecided	15	16	17
⬭ No	55	33	32
⬭ Definitely no	*	13	10

*Not given to 9-year-olds.

Mask

It's all right for works of art to look like this.

	Age 9	Age 13	Age 17
⬭ Strongly agree	*	12%	11%
⬭ Agree	38	42	47
⬭ Undecided	16	20	20
⬭ Disagree	46	16	17
⬭ Strongly disagree	*	10	6

**Not given to 9-year-olds.*

Flowers, Andy Warhol

The world would be better off without art like this.

	Age 9	Age 13	Age 17
◯ Strongly agree	*	4%	2%
◯ Agree	18	8	6
◯ Undecided	18	17	17
◯ Disagree	64	42	44
◯ Strongly disagree	*	30	30

**Not given to 9-year-olds.*

The Disquieting Muses, Giorgio de Chirico

The world would be better off without art like this.

	Age 9	Age 13	Age 17
○ Strongly agree	*	14%	8%
○ Agree	48	13	9
○ Undecided	18	29	27
○ Disagree	33	25	33
○ Strongly disagree	*	18	22

**Not given to 9-year-olds.*

Head of Christ, Georges Rouault

Works of art should NOT look like this.

	Age 9	Age 13	Age 17
⬭ Strongly agree	*	13%	6%
⬭ Agree	61	17	12
⬭ Undecided	11	14	16
⬭ Disagree	28	36	45
⬭ Strongly disagree	*	21	21

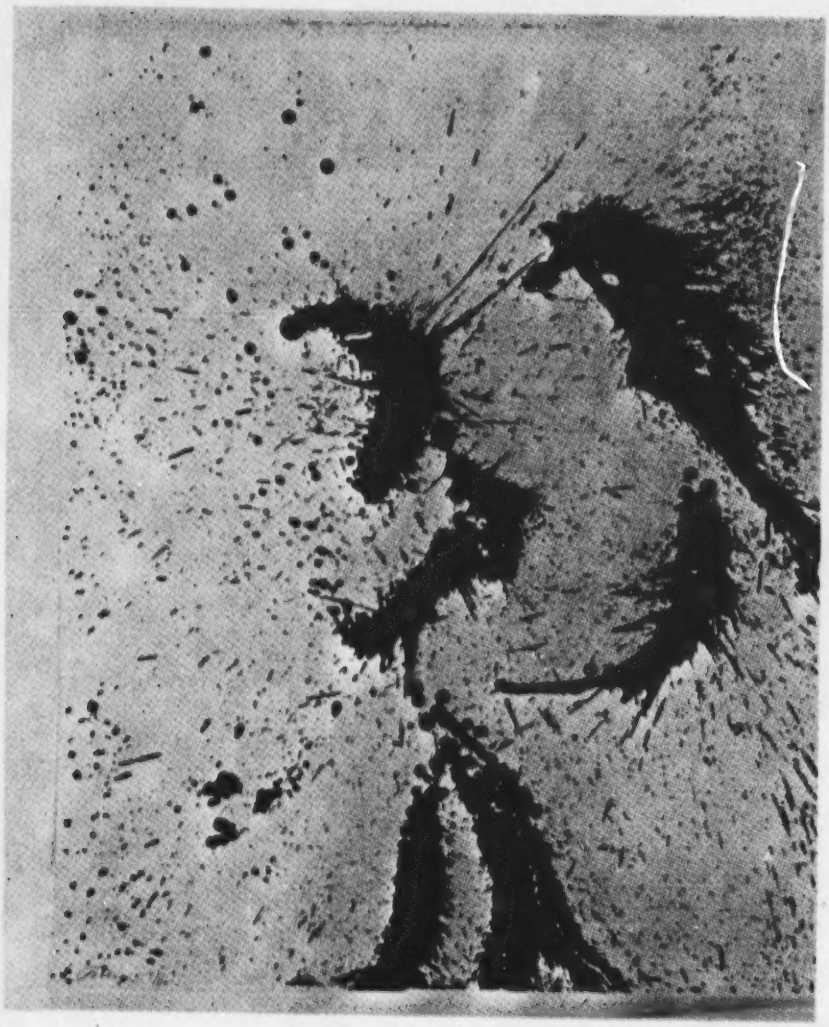
**Not given to 9-year-olds.*

Mary Magdalen, Donatello

It's all right for sculptures to look like this.

	Age 9	Age 13	Age 17
◯ Strongly agree	*	15%	21%
◯ Agree	31	39	48
◯ Undecided	20	20	16
◯ Disagree	49	14	10
◯ Strongly disagree	*	12	5

* *Not given to 9-year-olds.*

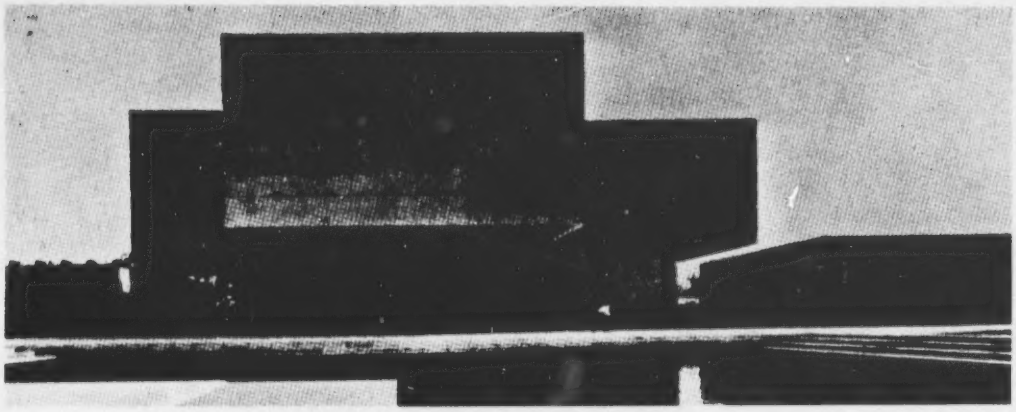


No. 7, **Mark Tobey**

It's all right for works of art to look like this.

	Age 9	Age 13	Age 17
Strongly agree	*	11%	9%
Agree	34	30	37
Undecided	13	16	19
Disagree	54	21	20
Strongly disagree	*	22	15

**Not given to 9-year-olds.*

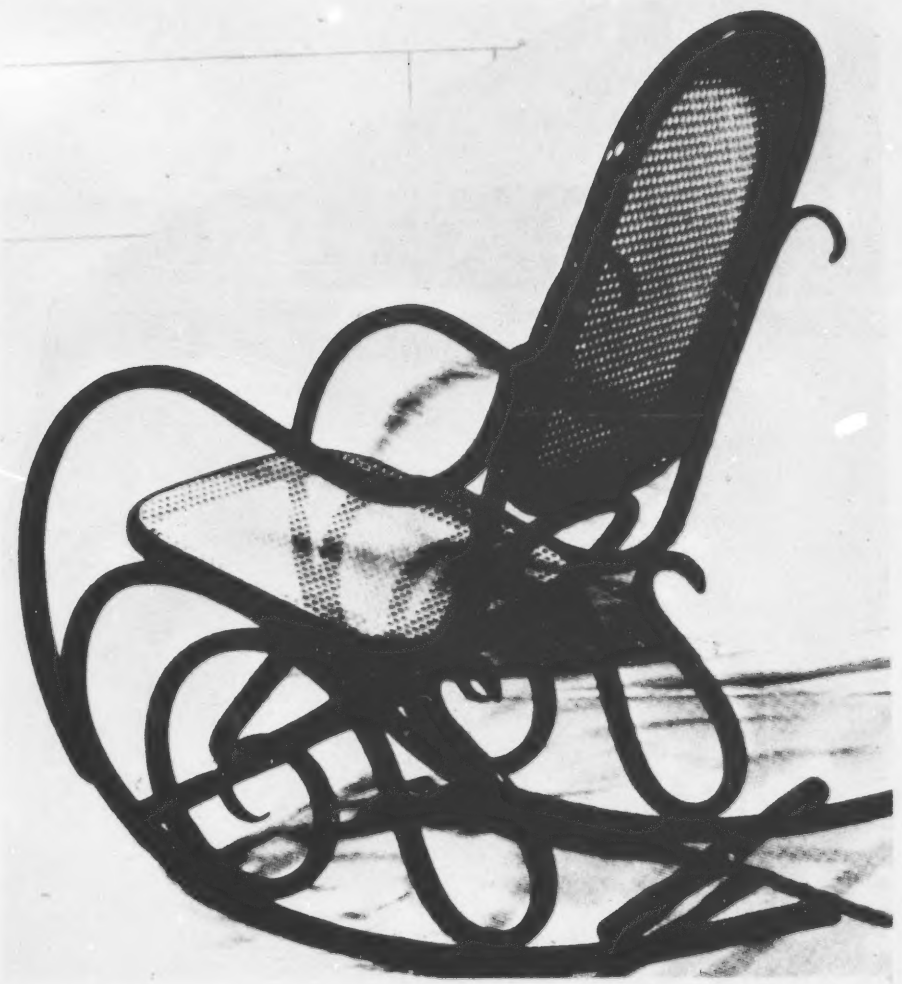


Everson Museum of Art, I.M. Pei

It's all right for buildings to look like this.

	Age 9	Age 13	Age 17
◯ Strongly agree	*	17%	13%
◯ Agree	59	45	45
◯ Undecided	16	16	20
◯ Disagree	25	12	15
◯ Strongly disagree	*	8	7

**Not given to 9-year-olds.*

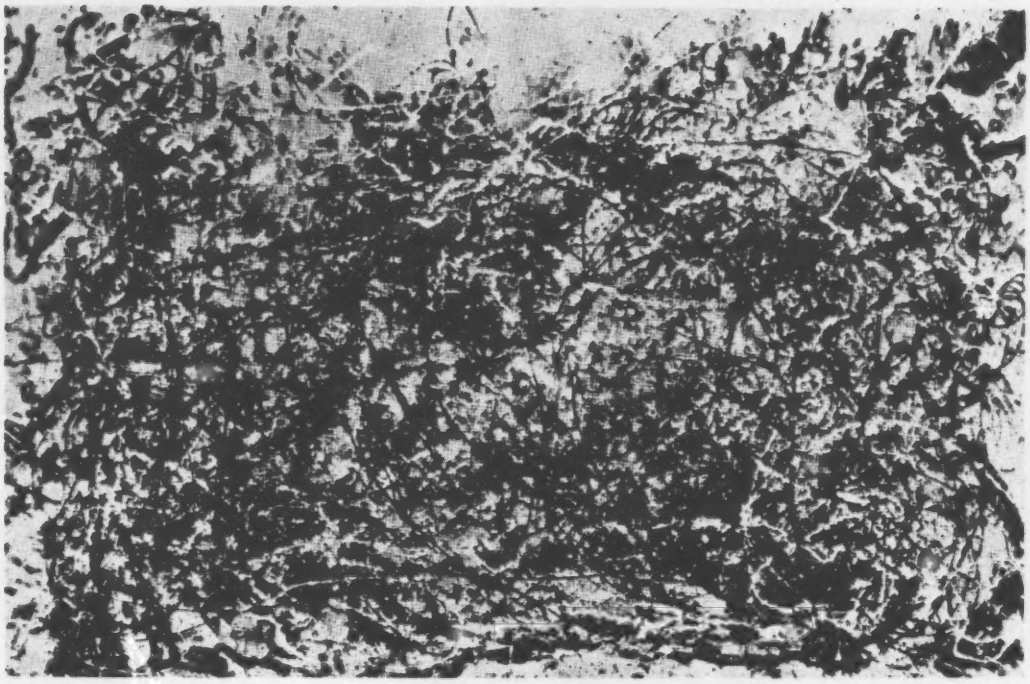


Bentwood rocker

Chairs should NOT look like this.

	Age 9	Age 13	Age 17
⬭ Strongly agree	*	2%	2%
⬭ Agree	15	6	3
⬭ Undecided	11	11	8
⬭ Disagree	74	42	40
⬭ Strongly disagree	*	38	47

**Not given to 9-year-olds.*

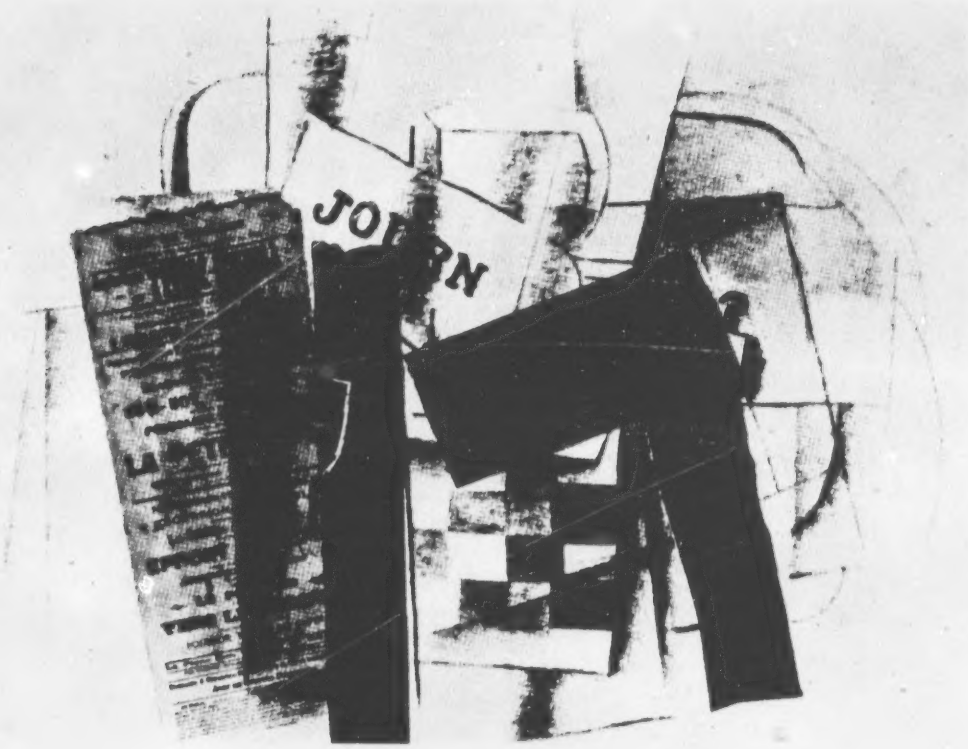


Number 1, **Jackson Pollock**

This painting was made by pouring or dripping paint. Do you think artists should experiment this way?

	Age 9	Age 13	Age 17
◯ Definitely yes	*	23%	23%
◯ Yes	41	49	52
◯ Undecided	17	13	13
◯ No	42	10	8
◯ Definitely no	*	5	3

**Not given to 9-year-olds.*

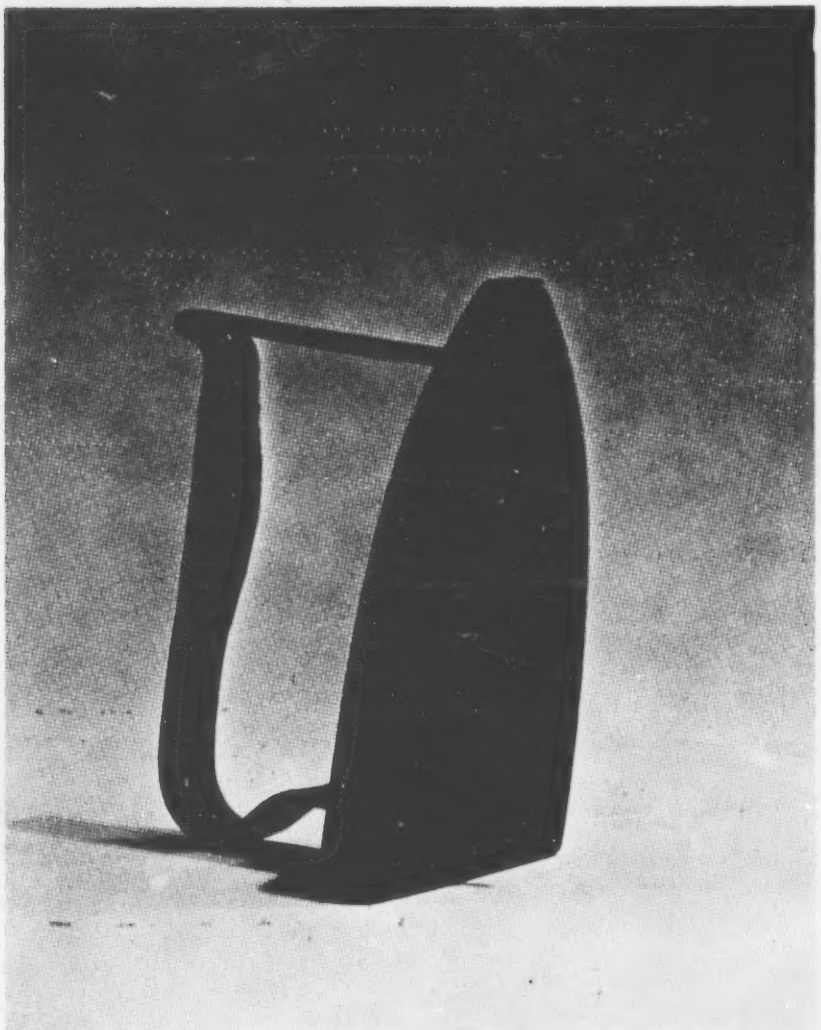


The Program, Georges Braque

This collage was made by pasting papers on canvas and by drawing and painting on the paper and canvas. Do you think artists should experiment this way?

	Age 9	Age 13	Age 17
◯ Definitely yes	*	16%	20%
◯ Yes	38	52	53
◯ Undecided	23	17	19
◯ No	39	11	7
◯ Definitely no	*	4	2

**Not given to 9-year-olds.*

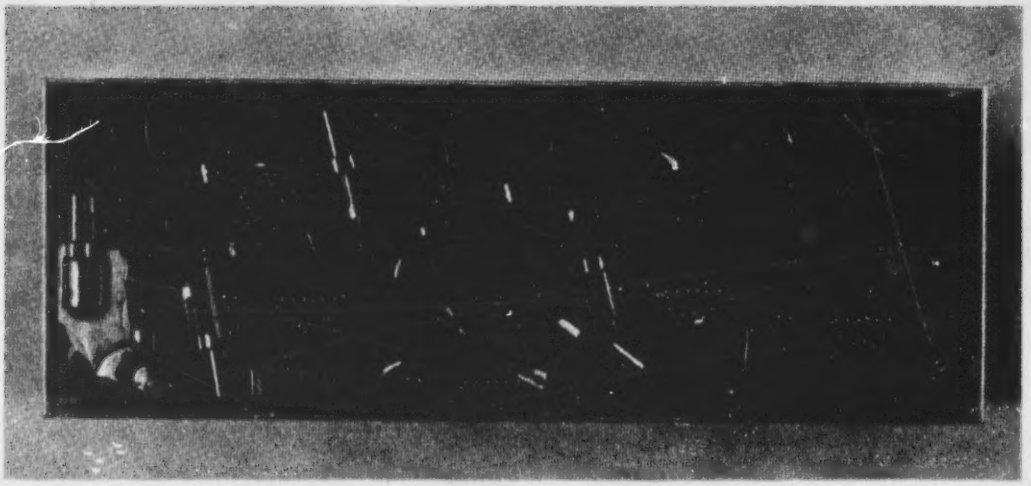


Gift (Cadeau), Man Ray

This sculpture was made by attaching tacks to an iron. Do you think artists should experiment this way?

	Age 9	Age 13	Age 17
⬭ Definitely yes	*	9%	10%
⬭ Yes	32	38	40
⬭ Undecided	23	24	30
⬭ No	45	20	16
⬭ Definitely no	*	9	4

**Not given to 9-year-olds.*

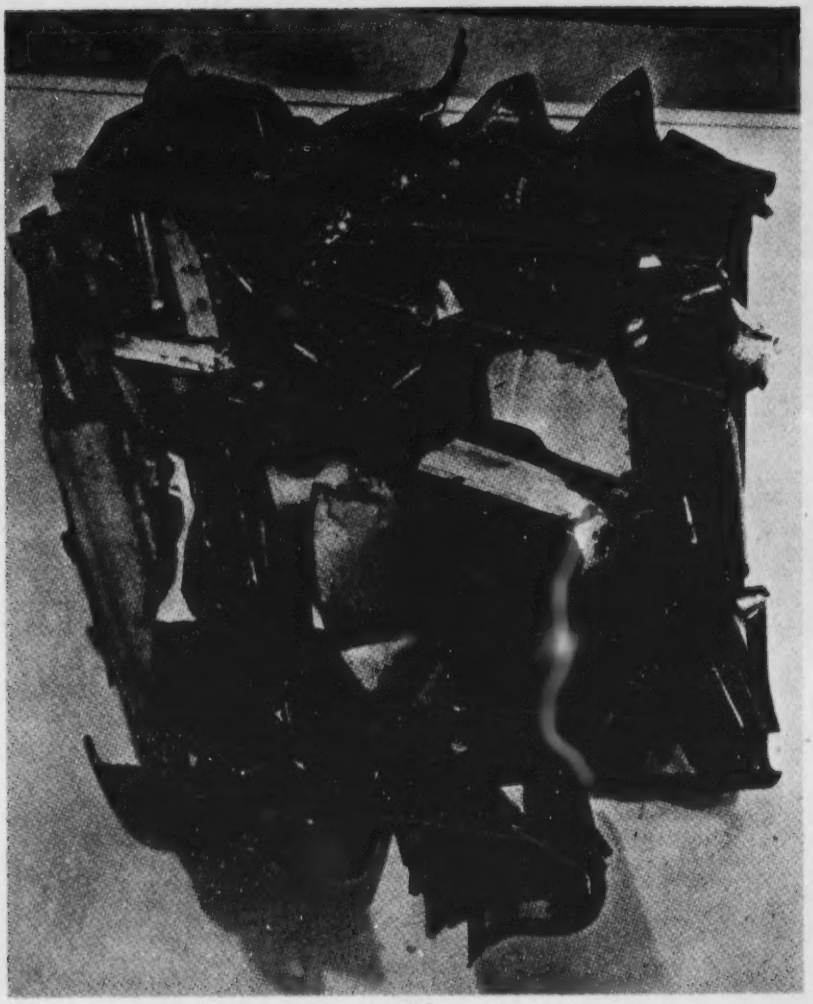


Untitled, Arman

This work of art was made by putting toy water pistols in a plastic case. Do you think artists should experiment this way?

	Age 9	Age 13	Age 17
⬭ Definitely yes	*	17%	20%
⬭ Yes	34	38	43
⬭ Undecided	20	24	22
⬭ No	46	14	10
⬭ Definitely no	*	7	4

**Not given to 9-year-olds.*



Essex, John Chamberlain

This sculpture was made with crushed car bodies. Do you think artists should experiment this way?

	Age 9	Age 13	Age 17
◯ Definitely yes	*	12%	13%
◯ Yes	27	39	40
◯ Undecided	11	19	22
◯ No	62	18	17
◯ Definitely no	*	11	8

**Not given to 9-year-olds.*

Crak, Roy Lichtenstein

This is a reproduction of a large oil painting. It was made by copying a part of a comic strip. Do you think artists should experiment this way?

	Age 9	Age 13	Age 17
○ Definitely yes	*	24%	15%
○ Yes	57	53	52
○ Undecided	17	12	18
○ No	26	8	11
○ Definitely no	*	3	3

**Not given to 9-year-olds.*

When we examine these percentages and those of the unreleased exercises, several points emerge:

1. Positive responses almost always increase with age from 9 to 13, but change from 13 to 17 is minimal in most cases.

2. There is a very slight preference shown for realism over abstract or nonobjective painting. This result should be checked again with a much broader set of items.

3. Tolerance for experimentation grows with age. However, even the older students are unsure about the propriety of such sculptural experiments as those of Arman or Chamberlain. This suggestion, too, should be checked with a broader range of items.

4. Few items garner more than a 75% positive response. Specifically, at age 9, only one does; at age 13, 5 do; and at age 17, 8 do.

5. Groups differ in their support or appreciation of different works of art. For instance, females were, in general, more supportive of experimentation than were males. Further, more of them demonstrate positive responses to the works of Matisse, Raphael, Warhol, Pollock, Man Ray and Braque. Males were apparently more enamored of the Lipschitz statue and the Feldstein print.

   Blacks showed higher than national positive responses to the Matisse and Raphael paintings but less than national support for experimental or unusual works like those of Pollock, Arman, Tobey or Chamberlain.

   Rural students were below the national average in support for the Braque, Tobey and Man Ray works, as were Southeasterners and students in the low-metro group. These results, also, should be considered highly tentative.

6. Nine-year-olds are either tolerant of a range of different art styles or rather indiscriminate in their taste.

It is worth looking at several works more closely, because they are representative of major styles or movements in art, and response to them may be indicative of more general stylistic preferences.

De Chirico's work (page 27) is typical of surrealist painting. The responses indicate that, although support for this style grows from age to age, it never extends much beyond half the population (55% at age 17). Indecision is rather widespread (a bit more than one teenager in four was "undecided"). Groups of 17-year-olds that are even less inclined than all 17-year-olds together to support this kind of art include the Southeastern and Central regions (-6% and -5%, respectively), blacks (-12%) and residents of small communities (-5%). More positive responses came from 9-year-old blacks (+7%) and 17-year-olds in the "post-high-school" and "high-metro" groups (+8%, +12%).

The Lichtenstein painting (page 38), representative of contemporary "pop" art, elicits a different pattern in response to the question about appropriate experimentation: support increases between ages 9 and 13, but decreases between 13 and 17, as indecision gains ground. There are very few significant group differences on this item, but those suggest stronger support for "pop" art experiments among children of the well educated and slight opposition by people who live in small communities.

Chamberlain's car sculpture experiment (page 37) did not receive overwhelming endorsement: only about half of the teenagers supported it. Support was greatest among the post-high-school and high-metro groups (8 to 14 points above the nation) and weakest among the children of the poorly educated (20 points below the nation at age 17).

Jackson Pollock's approach to art (page 33) apparently received endorsement from about three-fourths of the teenagers. Support was greatest among females and children of the well educated, weakest among males, blacks and children of the poorly educated.

These sketchy results tend to reinforce the common-sense notions that people do not take quickly to new or different art forms; that the longer art forms are around, the more acceptance they find; and that the more exposure people have to art through higher education and the cultural opportunities it provides, the greater their tolerance of the new or unusual.

CHAPTER 5

CONCLUSION

People who advocate greater emph sis upon aesthetic education programs in the schools will find in this report ample evidence that such programs address an important education need. We have seen that a great many students have had little or no direct experience with art museums and galleries; that active participation in art activities changes little through the high school years; that the importance of art as a personal expressive outlet actually declines during the high school years; and that even our 17-year-olds harbor unsophisticated attitudes and incomplete knowledge about either the nature and function of art in this culture or the most effective ways of evaluating the worth of particular works. Furthermore, we have seen great disparity in attitudes among various socioeconomic groups of people and among those involved in art experience and those as yet uninitiated. "Art-in-education" programs are relatively new but are finding their way into increasing numbers of schools each year. Perhaps the next assessment of art will tell us if they are altering American attitudes in a positive way.

APPENDIX A

ART OBJECTIVES[1]

It is held that National Assessment should take a broad view of the nature of art and art education. Just as Morris Weitz maintains that art is an open concept for which it is impossible to name the necessary and sufficient properties,[2] it might also be maintained that the theories of art education that sometimes grow out of theories of art are just as open. At the very least, an assessment of art should recognize that there are numerous theories of art education, and that these theories affect art educational practices to greater and lesser degrees. Since these theories provide the direction by which art is created and analyzed, and the criteria by which it is evaluated, an effort has been made to consider a number of influential theories of art education in constructing the art objectives developed for National Assessment.

Although it would be impossible to develop a definition of art that satisfies all art educators, it has been necessary, for purposes of National Assessment, to establish an operational definition. As understood in the development of objectives, art refers to objects and experiences with objects such as the following: painting, drawing, sculpture, the graphic arts (woodcuts, engravings, etchings, and lithographs, for example), photography, films, assemblages, collages, mobiles, and happenings. The term also refers to crafts (pottery, weaving, jewelry, and metal work), the environmental arts (architecture, city planning, landscape architecture, interior design, and product design), and the popular arts (advertisements, television commercials, clothing, record covers, and comic strips).

Each of the objectives listed below merits some treatment at all age levels considered in the assessment. However, behaviors supporting the objectives may vary in emphasis across age levels. Some behaviors listed for a given objective are inappropriate for certain age levels and would be assessed only at ages where research indicates they are important.

I. PERCEIVE AND RESPOND TO ASPECTS OF ART

Aspects of art are defined as: sensory qualities of color, line, shape, and texture; compositional elements such as structure, space, design, balance, movement, placement, closure, contrast, and pattern; expressive qualities such as mood, feeling, and emotion; subject matter, including (1) objects,

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[1] *Art Objectives*, 1974—75 National Assessment of Art (Denver, Colo.: National Assessment of Educational Progress, 1971).

[2] See Morris Weitz, "The Nature of Art," in Eisner and Ecker, *Readings in Art Education* (Waltham, Mass.: Blaisdel, 1966), pp. 49—56.

themes (the general subject of a work, i.e., landscape or battle scene), events, and ideas (general presymbolic meanings) and (2) symbols and allegories; and expressive content, which is a unique fusion of the foregoing aspects.

A. *Recognize and describe the subject matter elements of works of art.*

Age 9
1. Identify the objects in specific representational works of art.
2. Describe how the treatment of objects in two or more specific representational works of art is similar or different.
3. Identify themes of specific works of art.
4. Identify events depicted in specific works of art.
5. Describe how the themes of two or more specific works of art are similar or different.
6. Describe the main idea presented in a specific work of art.

Age 13 (in addition to Age 9)
1. Identify some of the conventional symbols commonly depicted in works of art.
2. Translate the meaning of conventional symbols commonly depicted in works of art.

Ages 17, A (in addition to Age 13)
1. Describe how the treatment of the theme or idea of two or more works of art is similar or different.
2. Identify objects that have two or more meanings in works of art.
3. Interpret the levels of meaning of objects in works of art.
4. Identify allegories depicted in works of art.
5. Interpret the meaning of allegories.

B. *Go beyond the recognition of subject matter to the perception and description of formal qualities and expressive content (the combined effect of the subject matter and the specific visual form that characterizes a particular work of art).*

Age 9
1. Describe the characteristics of sensory qualities of works of art (that is, tell about colors, shapes, lines, and textures in a painting, building, photograph, etc.).

2. Describe the differences between sensory qualities of two or more works of art.

3. Describe the expressive character (feelings and moods) of works of art.

Age 13 (in addition to Age 9)

1. Select from a group of works those that show such things as the most movement, stability, simplicity, complexity, etc.

2. Select works that are similar or different in expressive character.

3. Diagram the major compositional features of works of art.

4. Select works that are similar or different in composition.

5. Describe the major compositional features of works of art.

Ages 17, A (in addition to Age 13)

1. Describe the differences in expressive character among works of art.

2. Describe how the sensory elements combine to give a work of art a particular expressive quality.

3. Describe how compositional features contribute to a work's expressive quality.

4. Describe how the formal and subject matter aspects function together to give a work of art its own expressive content.

5. Describe the similarities and differences in expressive content of two or more works of art.

II. VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

A. *Be affectively oriented toward art.*

All Ages

1. Be openly expectant of enjoyment and enjoy experiencing works of art.

2. Consider it important to experience works of art.

3. Be emotionally responsive to the impact of works of art.

B. *Participate in activities related to art.*

Age 9

1. Visit art museums and attend exhibitions.

2. Visit school art displays.

3. Look at art in magazines and books.

4. Observe aesthetic objects in natural and man-made environments.

Age 13 (in addition to Age 9)

1. Read about art.

2. Buy art books and reproductions.

3. Produce art during leisure time.

Ages 17, A (in addition to Age 13)

1. Buy original works of art.

2. Travel locally and abroad with emphasis on seeing art.

3. Belong to art organizations and support art financially.

C. *Express reasonably sophisticated conceptions about and positive attitudes toward art and artists.*

Age 9

1. Express positive attitudes toward art.

2. Express positive attitudes toward the roles of the visual arts in our society.

3. Have empathy with artists.

4. Have some knowledge of the roles of the visual arts in our society.

Ages 13, 17, A (in addition to Age 9)

1. Describe the differences between handcrafted and manufactured objects.

2. Describe the differences between works of art and natural objects.

3. Accept sophisticated rather than naive conceptions of art.

D. *Demonstrate an open-mindedness toward different forms and styles of art.*

All Ages

1. Agree that art should exist in a variety of forms.

2. Agree that art should exist in a variety of styles.

E. *Demonstrate an open-mindedness toward artistic experimentation.*

All Ages

1. Agree that artists should experiment in various ways.

2. Agree that artists should explore the possibilities of various media.

III. PRODUCE WORKS OF ART

A. *Produce original and imaginative works of art.*

All Ages
1. Produce an imaginative work of art, such as an animal or other object that looks like no other object has looked before.
2. Given various forms or objects, invent new forms.

B. *Express visual ideas fluently.*

All Ages
1. Be fluent in generating ideas for works of art.
2. Be fluent in producing visual ideas.
3. Be fluent in the use of media.
4. Be fluent in composing visually.

C. *Produce works of art with a particular composition, subject matter, expressive character, or expressive content.*

Age 9
1. Produce a work of art that fulfills the intrinsic demands of a space or shape.
2. Produce a work of art containing specified subject matter.
3. Produce a work of art with a particular mood, feeling, or expressive character.

Age 13 (in addition to Age 9)
1. Produce a work of art with a particular mood, feeling, or expressive character.
   a. Produce a work that fits the mood of a poem or piece of music.
   b. Produce a work that shows a mood such as calmness, excitement, gaiety, or sadness.
   c. Produce a work (landscape, city, or town) that has a particular feeling such as coolness, loneliness, warmness, wetness, or spookiness.
2. Produce a work of art with meaning based on the use of established symbols.
3. Produce a work of art with meaning based on the use of new symbols.
4. Design a poster that advertises an event, product, etc.
5. Produce a work that has a particular type of order or variety.

6. Modify the form of an object to improve its aesthetic quality or functional character.

Ages 17, A (in addition to Age 13)
Produce a work of art that has a particular composition such as vertical, horizontal, diagonal, concentric, symmetrical, and asymmetrical; that uses deep or shallow space; or that has an open or closed composition.

D. *Produce works of art that contain various visual conceptions.*

Age 9
1. Demonstrate the ability to represent spatial conceptions (one person standing in front of another, something close and something far, a street and a building, etc.).
2. Demonstrate the ability to represent accurately (depict the essential attitude and position of a model and indicate such things as clothing patterns).
3. Produce an accurate reportage drawing.
4. Produce works in which the subject matter aspects indicate expressions and emotions (running, walking, falling, laughing, crying, anger, fright, happiness, etc.).

Ages 13, 17, A (in addition to Age 9)
Demonstrate the ability to represent an object from different viewpoints and under different light conditions.

E. *Demonstrate knowledge and application of media, tools, techniques, and forming processes.*

Age 9 (None)

Ages 13, 17, A
1. Perform processes such as coiling a pot, cutting and printing a linoleum block, mixing specific colors, etc.
2. Select the appropriate tools to accomplish certain tasks such as printmaking, clay modeling, etc.

IV. KNOW ABOUT ART

A. *Recognize major figures and works in the history of art and understand their significance. (Significance as it is used here refers to such things as works of art that began new styles, markedly influenced subsequent works, changed the direction of art, contained visual and technical discoveries, expressed particularly well the spirit of their age, and those considered to be the major works of major artists.)*

Age 9
1. Recognize well-known works of art.
2. Tell why well-known works of art are important or significant.
3. Name the artist who produced specific works of art.

Age 13 (in addition to Age 9)
Select the statement that best characterizes the significance of a work of art.

Ages 17, A (in addition to Age 13)
Explain why certain key works are considered to be important to the history of art.

B. *Recognize styles of art, understand the concept of style, and analyze works of art on the basis of style.*

Age 9
1. From a group select works of art of the same style.

2. Explain why two or more works of art are similar or different in style.

Age 13 (in addition to Age 9)
Answer questions about the concept of style.

Ages 17, A (in addition to Age 13)
1. Answer questions about the characteristics of specific styles.

2. Describe the common characteristics of works of art of the same style.

C. *Know the history of man's art activity and understand the relation of one style or period to other styles and periods.*

Age 9
1. Rank works of art (two to ten or twelve) in chronological order.

2. Place works of art in the time period in which they were produced.

Age 13 (in addition to Age 9)
1. Place works of art along a time line.

2. Identify the historical period during which works of art were produced.

3. Select the style name that most closely characterizes a work of art.

4. Explain why particular visual, conceptual, technological, and cultural advances had to occur before a certain work of art could be produced.

Ages 17, A (in addition to Age 13)
1. Recognize and understand similarities and differences in media, forming processes, tools, and techniques.

a. Select the works in which similar media, tools, techniques, and forming processes were employed.

b. Describe the media, tools, techniques, and forming processes employed in producing particular works, and explain the advancements that preceded their use.

2. Infer why one work of art comes from a technologically more highly developed society than another.

3. Identify what important visual or expressive aspect is evidenced in a particular work of art that is not evidenced in other works that preceded it.

4. Select the most accurate statement about the culture which produced a particular work of art.

5. Select the most accurate statement about the functions of particular works of art.

6. Identify works of art that originated in particular cultures.

7. Match a description of a culture with a representative work of art of the same culture.

8. Infer the characteristics of a society that produced a particular work of art.

9. Identify a style of art that may have influenced specific subsequent styles.

D. *Distinguish between factors of a work of art that relate principally to the personal style of the artist and factors that relate to the stylistic period or the entire age.*

Age 9 (None)

Age 13 1. From a group of works of art of the same period, select those that were produced by one artist.

2. From a group of works of art of various periods, select those that were produced during the same period.

Ages 17, A (in addition to Age 13)

1. Select statements that most accurately characterize the similarities or differences between two works of art by different artists of the same style or period.

2. Describe the similarities or differences between two works of art of the same style but produced by two different artists.

3. When presented with two works of art of the same style, but by two different artists, characterize the differences that might relate to the personality of the artist.

E. *Know and recognize the relationships that existed between art and the other disciplines of the humanities (literature, music, and particularly the history of ideas and philosophy) during a given period.*

Age 9 (None)

Age 13
1. Select the work of art that was produced during the same period as a piece of literature, poetry, or music.
2. Select works of art that were produced by societies holding particular ideas, philosophies, or religious beliefs.

Ages 17, A (in addition to Age 13)
Make inferences about the different natures of cultures based on groups of works of art from those cultures (such as from open and closed cultures and from highly developed and developing cultures).

V. MAKE AND JUSTIFY JUDGMENTS ABOUT THE AESTHETIC MERIT AND QUALITY OF WORKS OF ART

Statements of aesthetic quality are those that characterize the various aspects of a work of art, while statements of aesthetic merit are assertions about the degree of goodness or badness of the work. Justifications of aesthetic merit are based on criteria such as the degree to which the work is integrated and whether contact with the work results in a vivid and fused experience.

A. *Make and justify judgments about aesthetic merit.*

All Ages
1. Judge a work of art to be good or bad.
2. Give reasons why a work of art has or does not have aesthetic merit.

B. *Make and justify judgments about aesthetic quality.*

All Ages
1. Characterize the aesthetic quality of works of art.
2. Give reasons why a work of art has a particular aesthetic quality.

C. *Apply specific criteria in judging works of art.*

Age 9
1. Judge a work of art on the basis of whether its organization leads to feelings of pleasure or displeasure.
2. Judge a work of art on the basis of how well its various aspects relate to each other.

Age 13 (in addition to Age 9)
1. Judge a work of art on the basis of how well it creates a vivid and intense impression.
2. Judge a work of art on the basis of how well the artist has utilized the inherent qualities of a particular medium.

3. Judge a work of art on the basis of how well the artist has controlled his medium.

4. Judge a utilitarian object, an advertisement, or a building on the basis of how well it functions or fits a context.

Ages 17, A (in addition to Age 13)
Judge a work of art on the basis of how successfully it expresses aspects of the society in which it was produced.

D. *Know and understand criteria for making aesthetic judgments.*

Ages 9, 13 1. Discriminate among statements containing adequate judgmental criteria and those containing inadequate criteria.

2. Give adequate reasons for stating that any work of art has aesthetic merit.

Ages 17, A (in addition to Ages 9 and 13)
1. Explain why two or more works of art, although very different in appearance, are often judged to be of essentially the same aesthetic worth.

2. Explain why two or more works of art with essentially the same subject matter are often judged to be of very different aesthetic worth.

3. Describe personal biases that, although almost entirely unrelated to aesthetic quality, affect judgments of works of art.

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